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ABSTRACT

GRADES OR AGES: K-12. SUBJECT MATTER: Literature. ORGANIZATION AND PHYSICAL APPEARANCE: The guide starts with an overview of literature topics for grades 4-12, followed by suggested activities, a list of supplementary books for elementary grades, and a table listing specific skills. The remainder of the guide deals with ten cardinal concerns and the activities suggested to develop the related skills: 1) vivid and precise reference; 2) structure--the relation of parts; 3) the speaking personality; 4) patterns and textures of sound; 5) voice and ear control; 6) eye movement and discrimination; 7) handwriting; 8) body and environment; 9) spelling and phonics; 10) library techniques. The guide is mimeographed and staple bound with no cover. OBJECTIVES AND ACTIVITIES: The objectives are outlined in the introduction to each cardinal concern. Although the guide includes general information for all grades, the detailed activities described are at Grade 5 level. INSTRUCTIONAL MATERIALS: Suggested key readings and supplementary books are for elementary grades. A brief bibliography for teachers is also included. STUDENT ASSESSMENT: No specific provisions are made for evaluation. (MBM)

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DIMENSION I: LITERATURE AND VALUES

Places to look for meaning and the delight in meaning

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LITERATURE AND VALUES: OVERVIEW OF GRADES K-12

Note: After the central emphasis for the year are listed suggested unit topics. Starred topics have been developed in some detail to show various means of unit presentation and will be found on pages 50 to 69 in the Wyoming Curriculum Guide.

Grade 4: Language activities that widen our horizons.

Myths of Ancient Greece*
Myths of the Cheyenne*
Children in Other Lands
Tales of Fancy
Literature about the West
People in the West
The World of Animals

Grade 5: Language activities that make us acquainted with interesting people and make others acquainted with us.

The American Folk Hero
The Sense of Adventure
Biography as Literature
History as Literature
The Sense and Nonsense of Fables*

Grade 6: Imaginative literature as an important means of insight into reality, complementing but distinct from the social and physical sciences.

Fact and Fantasy
Myths of the Northland
Other Lands and Peoples
The Art of Biography
The Call of Adventure*

Grade 7: Language activities that give meaning to actions and chains of events--the organization of narrative.

Escape Stories*
Romantic Adventure
Historical Adventure
Biblical Narrative
Fantasy and Science Fiction

Grade 8: Language activities that reveal and clarify personal ideals and values.

Courage
Careers
Dedication*
Judging Others

Grade 9: Language activities that reveal and clarify the tensions between the individual and his environment.

The Individual in Conflict with Society
Pressures that Lead to Conformity
The Individual Drawing Strength from the Ideals of Society*
Pressures of Nature on Man

LITERATURE AND VALUES: OVERVIEW OF GRADES K-12 (cont.)

Grade 10: Particular literary forms with their specific pleasures and advantages.

The Short Story
The Drama
The Novel*
The Essay
Poetry

Grade 11: Language activities that express and illuminate life in America.

The American Conscience
The Constant Frontier
The Individual in America
American Diversity
Toward Democracy*

Grade 12: Language activities that explore distinctive modes (developed in the course of Western civilization) of seeing deeply into human nature.

The Tragic Vision*
The Satiric Vision
The Lyric Cry
The Sweep of Poetry (narrative)
The Search for Meaning in Life through Fiction

Subject Matter Emphasis: Language activities that make us acquainted with interesting people and make others acquainted with us.

Curiosity about people can go beyond how different people live and what they have done to such questions as, What is personality? What is character? How does one really come to know a person? What is essential and what superficial in judging a person's life? Both expository and narrative writing should be read and done. The pupil should be able by this year to identify specific literary types by name. Literary selections will be grouped in units; poetry should be included in every unit.

Suggested Key Readings

In substituting key readings, choosing additional readings, care should be taken not to pre-empt key readings from a later grade. See the supplementary list of Recommended Books for Elementary Grades for suggestions.

The American Folk Hero: a unit exploring the particular appeal of the folk tale in America, with attention to its origins and relationship to literature. Suggested Key Reading:

"Pecos Bill" in Blair, Walter, Tall Tale America, Coward, McCann, 1944, or
Gilstrap, Robert, Ten Texas Tales, Steck, 1964

The Sense of Adventure: a unit exploring the meaning of adventure, with attention to suspense and plot, and to the way adventure may bring out character. Suggested Key Reading: (permitting correlation with Folk Hero unit)

Pyle, Howard, The Merry Adventures of Robin Hood, Grosset & Dunlap, 1952

Biography as Literature: a unit exploring the lives of important and interesting people, with attention to the ways the author helps us to know them. Suggested Key Reading:

Graham, Shirley, Booker T. Washington: Educator of Hand, Head, and Heart, Julian Messner, 1955

History as Literature: a unit exploring the literary values of historical writing. Readings should be read for their intrinsic literary value and only incidentally as they apply to the social studies work in American history. Suggested Key Reading:

Carr, Mary Jane, Children of the Covered Wagon, Thomas Y. Crowell, 1957

SUGGESTED ACTIVITIES FOR CREATIVE THOUGHT AND AWARENESS THROUGH COMMUNICATION

I. Listening as a means of learning

A. Attentive listening for information

1. Asking questions of the speaker

2. Noting sequence of ideas (stories, reports)

3. Following steps in a demonstration

4. Listening to American - English Language and noting different dialects

5. Noting key words, main topics, and subtopics in stories and reports

6. Finding main ideas in a story, in a paragraph, in a report

B. Courteous listening

1. Develop positive attitudes in social situations

a. Telephone conversations

b. Conversation and discussion

c. Introductions

d. Dramatizations

2. Set up standards for good listening

C. Listening for enjoyment and appreciation

1. Recognize humor

a. In poems

b. In incidents of a play or program

2. Set up standards for evaluating radio and T.V. listening

3. Respond creatively to emotions of characters

a. Poem about a person

b. Story poem

c. Personification

d. Tall tales

e. Personal experiences

f. Make-believe stories

4. Elements of style

a. Sensory impression

b. Language patterns (dialects)

5. Mechanics of style

a. Tunes of American-English Sentences

b. Pitch at end of sentences

D. Critical listening

1. Recognizing nonverbal sounds--sounds of nature, music and a clock

2. Discriminate between fact and fancy--true stories and make-believe stories and poems

3. Become aware of the difference between fact and opinion--express an opinion on a book

II. Speaking as a means to communicate

A. Forms of conversation

1. Using the telephone

2. Making introductions

3. Working in committees

4. Discussing class projects

B. Teacher-guided round-table discussions--use discussion skills

C. Parliamentary procedures in group meetings--form a club

D. Ways of conveying information

1. Giving demonstrations

2. Giving oral reports

3. Relating experiences

E. Oral reading to interpret author's meaning

1. Poems

2. Books and stories

3. Reports and accounts

F. Storytelling

G. Dramatization

1. Give skits and short scenes

2. Use puppets

H. Choral reading

I. Mechanics of speaking

1. Use speech organs properly

2. Acceptable pronunciation of words--use dictionary skills

3. Vocal flexibility through variations in stress, pitch, inflection and rate

III. Reading

A. Reading two books on same topic for comparison

B. Individual reading encouraged

C. Finding books on wide range of subjects in the library

D. Reading newspapers, classroom magazines such as Weekly Reader

E. Oral reading of favorite selections to the class

IV. Writing as a means of self-expression

A. Practical writing

1. Oral practice always precedes written practice

2. Making outlines - main topics and subtopics

3. Taking notes from one source

4. Methods of keeping records

a. Book news

b. Joke book

c. Scrapbook of poetry

d. File of information

e. Minutes of a class meeting

f. Lists

g. Diary

h. Labels

i. Advertisement

j. Autobiography

5. Friendly and social letters (5)

a. Model of

b. Thank-you

c. Invitation

d. Announcement

6. Business letters and models

B. Creative writing

1. Write original stories

a. Sensory impression words

b. Descriptive words

c. Using better words

d. Personification

e. Tall tales

f. True and make-believe stories

2. Write rhymes, limericks, and short poems

3. Write scripts for dramatization

C. Skills of written expression

1. Avoid run-on sentences

2. Recognize and compose sentences

a. Declarative

b. Imperative

c. Interrogative

d. Exclamatory

3. Identify subject and predicate in a simple sentence

4. Understand function of words and phrases as elements of a sentence

a. Verbs in sentence patterns

b. Nouns: Base, markers, and inflectional endings

c. Personal pronouns

d. Adjectives

5. Write simple paragraphs with topic sentence and closing sentence
6. Use vocabulary
   a. Roots of words, prefixes and suffixes
   b. Homonyms, synonyms, and antonyms
   c. Similes
7. Acquire habits of correct usage
8. Rules of capitalization and punctuation
9. Employ a systematic procedure for learning spelling
   a. Steps in studying
   b. Using the dictionary
10. Improve writing
   a. Manuscript whenever appropriate--charts, signs, labels, etc.
   b. Cursive
      (1) Letter formation
      (2) Spacing
      (3) Size
      (4) Slant
      (5) Set standards
         (a) Heading for papers
         (b) Handwriting sample check
         (c) Proofreading

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a. Model of

b. Thank-you

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    b. Using the dictionary
10. Improve writing
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        (1) Letter formation
        (2) Spacing
        (3) Size
        (4) Slant
        (5) Set standards
            (a) Heading for papers
            (b) Handwriting sample check
            (c) Proofreading

Note: This listing is intended to be helpful, but not definitive or complete. It would be impossible to list all the good books for children. Consequently absence of a particular title from this list is much more likely to signify oversight or ignorance than disapproval. The titles included, however, are ones that have proven valuable at roughly the grade levels indicated. Books listed under grade levels as Key Readings are not included in this list.

FOR THE TEACHER

Large Anthologies

Arbuthnot, May Hill, Anthology of Children's Literature, Scott, Foresman and Company, 1961. 3 vol. in 1 (includes Time for Poetry, Time for Fairy Tales, Time for True Tales).

Johnson, Edna, and others, Anthology of Children's Literature, Houghton Mifflin

Sechrist, Elizabeth, One Thousand Poems for Children, Macrae-Smith Co., 1946

Untermeyer, Louis, The Golden Treasury of Poetry, Golden Press, 1959

Reference Books and Lists for Teacher Use

The Caldecott Medal Books

The Newbery Medal Books

Arbuthnot, May Hill, Children and Books, Scott, Foresman & Co., 1957

Arbuthnot, May Hill, Children's Books Too Good to Miss, Western Reserve University Press

Huck, Charlotte S., and Young, Doris A., Children's Literature in the Elementary School, Holt, Rinehart, and Winston, 1961

Larrick, Nancy, A Teachers' Guide to Children's Books, Charles E. Merrill Co., 1960

Sources for Myths

Bulfinch, Thomas, The Age of Fable, Fawcett

Hamilton, Edith, Mythology, New American Library

Aldis, Dorothy, All Together, G. P. Putnam's Sons, 1960

Arbuthnot, May Hill, Time for Poetry, Scott, Foresman K-6

Association for Childhood Education, Literature Committee, Sung Under the Silver Umbrella, and others in series, Macmillan Co., 1936 K-5

Brewton, J. E., Under the Tent of the Sky, Macmillan 4-8

Brewton, Sara and John E., Sing a Song of Seasons, Macmillan, 1955

Brooks, L., Johnny Crow's Garden, Warne K-2

Brown, Helen A. and Helt, Harry J., Let's Read-Together Poems, Row-Peterson, 1954

Browning, Robert, Pied Piper of Hamlin, Many editions

Cole, William, Humorous Poetry for Children, World Pub. Co., 1955

De La Mare, Walter, Rhymes and Verses, Holt 4-6

Field, Eugene, Poems of Childhood, Scribner K-6

Field, Rachel, Just Across the Street, Macmillan 3-6

————, Taxis and Toadstools, Macmillan 3-7

Greenaway, Kate, Under the Window, Warne K-6

Harrington, M. P. (comp.), Ring-a-Round, Macmillan K-6

Huffard, G. T., and others, An Anthology of Modern Verse for Boys and Girls, Winston 4-6

Hughes, Rosalind, Let's Enjoy Poetry, Houghton Mifflin, 1966 4-6

Lear, Edward, The Complete Nonsense Book, Dodd, Mead, 1946

McCord, David, Far and Few, Little 3-6

Milne, A. A., Now We Are Six, Dutton K-4

————, When We Were Very Young, Dutton K-4

Mother Goose, illustrated by Tenggren, Little, Brown K

Rossetti, Christina, Sing Song, Macmillan K-6

Starbird, Kay, Don't Ever Cross a Crocodile and Other Poems, Lippincott

Stevenson, Robert Louis, A Child's Garden of Verses, Oxford University Press

Thompson, B. J., Silver Pennies, Macmillan K-6

Thompson, Jean McKee, Poems to Grow On, Beacon Press, 1957

Werner, Jane, Golden Book of Poetry, Simon & Schuster 1-3

Withers, Carl, A Rocket in My Pocket, Holt, Rinehart & Winston, 1948

Wood, Ray, Fun In American Folk Rhymes, Lippincott, 1952

ADVENTURE

Bennett, E. H., and others (comp.), Stories to Remember, Silver Burdett 4-6

----------, High Road to Glory, Silver Burdett 4-6

Blyton, Enid, Castle of Adventure, Macmillan 4-6

Burnett, F. H., Secret Garden, Lippincott 4-6

Creary, Beverly, Ellen Tebbits, William Morrow 4-6

Enright, Elizabeth, Melendy Family, Holt, Rinehart 4-6

Fritz, Jean, The Cabin Faced West, Coward, McCann 4-6

Furman, A. L., Young Reader's Adventure Stories, Lantern 5-7

Gates, Doris, Blue Willow, Viking Press 4-6

Garst, Shannon, Cowboy Boots, Hastings House 4-6

Hale, Lucretia, The Complete Peterkin Papers, Houghton Mifflin 4-6

Kjelgard, Jim, Nose for Trouble, Holiday 4-6

MacGregor, Ellen, Miss Pickerell Goes to the Arctic, Houghton Mifflin 4-6

McKlosey, Robert, Homer Price, Viking Press 4-6

(Adventure, cont.) (10)

———————, Time to Wonder, Viking Press 4-6

Molloy, Anne, Shooting Star Farm, Houghton Mifflin 3-5

O'dell, Scott, Island of the Blue Dolphin, Houghton Mifflin 4-6

Pyle, Howard, Merry Adventures of Robin Hood, Scribner

———————, Story of King Arthur and His Knights, Scribner

Ransome, Arthur, Great Northern, Macmillan 5-9

ANIMAL

Anderson, C. S., High Courage Salute, Macmillan 4-6

Anderson, C. W., Billy and Blaze (and sequels), Macmillan 1-4

Bailey, C. S., Finnegan II, His Nine Lives, Viking Press 5-9

Brann, Esther, Five Puppies for Sale, Macmillan 2-4

Buff, Mary and Conrad, Dash and Dart, Macmillan 2-4

Bulla, C. R., Star of Wild Horse Canyon, Crowell 4-7

Brunford, Sheila, The Incredible Journey, Bantam 4-9

De Brunhoff, Jean, Babar and His Children, Random K-3

———————, Story of Babar, the Little Elephant, Random K-3

De Brunhoff, Laurent, Babar's Cousin, Random 1-4

———————, That Rascal Arthur, Random 1-4

De La Mare, Walter, Animal Stories, Scribner 4-6

Farley, Walter, The Black Stallion, Random 4-6

Frost, F. M., Windy Foot at the County Fair, McGraw Hill 5-7

Furman, A. L., ed., Young Reader's Dog Stories, Lantern 3-6

Gag, Wanda, Millions of Cats, Coward, McCann 1-3

———————, Snippy and Snappy, Coward, McCann 2-4

(Animal, cont.)

Grahame, Kenneth, The Wind in the Willows, Heritage 4-8

Henry, Marguerite, Benjamin West and His Cat, Grimalkin, Bobbs-Merrill 4-7

---------, Justin Morgan Had a Horse, Wilcox-Follett 5-8

---------, Misty of Chincoteague, Rand McNally 4-7

---------, King of the Wind, Rand McNally 4-8

Jackson, Kathryn and Bryan, Animal Babies, Simon & Schuster 2-4

Kipling, Rudyard, All of the Mowgli Stories, Doubleday 5-7

---------, The Jungle Book, Doubleday 5-7

Lang, Don, Strawberry Roan, Oxford 5-7

Lathrop, D. P., Bouncing Betsy, Macmillan 1-3

---------, The Snail Who Ran, Lippincott 2-4

---------, Who Goes There?, Macmillan 2-4

Leaf, Munro, Gordon, The Goat, Lippincott 2-4

---------, Story of Ferdinand, Viking Press 1-3

Lofting, Hugh, the Dr. Doolittle series, Lippincott 4-6

McGinley, Phyllis, The Horse Who Had His Picture in the Paper, Lippincott 1-3

---------, The Horse Who Lived Upstairs, Lippincott 2-4

McKlosey, Robert, Make Way for Ducklings, Viking Press 3-5

O'Hara, Maurene, My Friend Flicka 4-6

Salten, Felix, Bambi, Grossett and Dunlap

BIOGRAPHY
(Selected for Literary Quality)

Aulaire, Ingri and E. P. d', Buffalo Bill, Doubleday	4-6
———————, Benjamin Franklin, Doubleday	4-6
———————, Columbus, Doubleday	4-6
———————, George Washington, Doubleday	2-5
———————, Lief the Lucky, Doubleday	4-7
Averill, Esther, Daniel Boone, Harper	
Bailey, C. S., Candle for Your Cake, Lippincott, (24 birthday stories of famous men and women)	5-8
Bell, M. E., Kit Carson, Mountain Man, Morrow	3-6
Burt, O. W., Luther Burbank, Boy Wizard, Bobbs-Merrill	4-6
Butterfield, Marguerite, Little Wind, Lyons and Carnahan	3-6
Elms, F. R., Builders of Our Nation, Whitman (explorers)	4-6
Foster, Genevieve, George Washington, Scribner	4-6
Franchere, Ruth, Willa, Cromwell	4-6
Holbrook, S. H., America's Ethan Allen, Houghton Mifflin	4-7
Kelsey, Vera, Six Great Men of Brazil, Heath	4-6
Stevenson, Augusta, Clara Barton, Girl Nurse, Bobbs-Merrill (Also others in series)	3-5
Tousey, Sanford, Bill Clark, American Explorer, Whitman (Also others in series)	4-6
Wheeler, Opal, and Deucher, Sybil, Sebastian Bach, The Boy From Thuringia, Dutton	2-6

FABLES, FANCY, FOLKLORE, AND FAIRY TALES

Aesop's Fables, ed. Joseph Jacobs, Macmillan	K-3
Anderseh, H. C., The Emperor's New Clothes, Houghton Mifflin	2-6
————, Fairy Tales, many editions	2-6
————, The Steadfast Tin Soldier, Scribner	1-4
————, Thumbelina, Putnam	3-6
————, The Ugly Duckling, Simon & Schuster	1-4
Babbitt, Jataka Tales, Appleton (India, folklore)	2-4
Barrie, J. M., Peter Pan, Grossett and Dunlap	4-6
————, Peter Pan and Wendy, Grossett and Dunlap	4-6
Boggs, R. S., and Davis, M. G., Three Golden Oranges, Longmans (Spanish)	5-7
Bratton, K. H., Tales of the Magic Mirror, Caxton	3-5
Browne, Francis, Granny's Wonderful Chair, Macmillan	3-5
Carroll, Lewis, Alice in Wonderland, many editions	4-up
————, Through the Looking Glass, many editions	4-up
Colum, Padraic, The Boy Who Knew What the Birds Said, Macmillan	4-6
Brown, Marcia, ed., and illus., Dick Whittington and His Cat, Scribner	2-5
————, Stone Soup, Scribner	K-3
Carrick, Valery, Picture Tales from the Russian, Lippincott	2-5
Carryl, C. E., Davy and the Goblin, Houghton Mifflin	2-4
Dalgliesh, Alice, Happily Ever After, Hale	5-7
De Valera, Sinead, Emerald Ring and Other Irish Fairy Tales, Dodd-Mead	5-7
Dolbier, Maurice, Half-Pint Jimi, Random	4-6

(Fables, Fancy, Folklore, and Fairy Tales, cont.)

Douglas, Barbara, ed., Favorite French Fairy Tales, Dodd-Mead 4-6

Fish, H. D., Little Red Hen, Houghton Mifflin K-2

Gannett, R. S., Elmer and the Dragon, Random 3-5

———, My Father's Dragon, Random 3-5

Grahame, Kenneth, Reluctant Dragon, Holiday 4-7

Grimm, J. L., and W. K., Fairy Tales, many editions 3-5

Jacobs, Joseph, Johnny-Cake, Putnam K-2

Lang, Andrew, Arabian Nights, Longmans, Green 4-6

———, Little Red Riding Hood and Other Stories, Longmans 2-5

LeFevre, Felicite, Cock, The Mouse, and The Little Red Hen, Macrae-Smith 1-3

Maeterlinck, Maurice, Children's Bluebird, Dodd-Mead 4-6

Pyle, Howard, Pepper and Salt, Harper 2-6

Reeves, James, ed., English Fables and Fairy Stories, Oxford 4-6

Sandburg, Carl, Rootabaga Stories, Harcourt 5-8

St. Exupery, Antoine de, The Little Prince, Reynal and Hitchcock 5-8

Thomsen, Gudruni, East of the Sun and West of the Moon, Peterson 4-6

AMERICAN TALL TALES

Bowman, J. C., Pecos Bill, Whitman 5-7

Gilstrap, Robert, Ten Texas Tales, Steck 3-6

Malcolmson, Anne, and McCormick, D. J., Mister Stormalong, Houghton Mifflin 6-9

McCormick, D. J., Tall Timber Tales, Whitman 5-7

Peck, Leogh, Pecos Bill, Houghton Mifflin 4-6

(American Tall Tales, cont.) (15)

Rounds, Glen, Ol' Paul, the Mighty Logger, Holiday 5-8

Shepard, Esther, Paul Bunyan, Harcourt 6-9

Wadsworth, Wallace, Paul Bunyan and His Blue Ox, Doubleday 4-6

HISTORICAL
(Selected for Literary Quality)

Adams, S. H., Pony Express, Random 5-9

Berry, Erick, Hay Foot, Straw Foot, Viking Press (Revolution) 4-7

Brink, C. R., Caddie Woodlawn, Macmillan 5-8

Bulla, C. R., Riding the Pony Express, Crowell

————, Secret Valley, Crowell (Gold rush) 4-6

Carr, M. J., Children of the Covered Wagon, Crowell (Oregon Trail) 5-7

Coatsworth, E. J., Boston Bells, Macmillan (Revolution) 4-6

————, First Adventure, Macmillan (Pilgrims) 3-6

————, Sod House, Macmillan (Westward expansion) 4-6

Dalgliesh, Alice, America Begins, Scribner 3-5

————, America Builds Homes, Scribner 3-5

————, Courage of Sarah Noble, Scribner (Colonial) 4-6

————, Ride the Wind, Scribner 4-6

De Angeli, Marguerite, Copper-Toed Boots, Doubleday 4-6

————, Door in the Wall, Doubleday (Middle Ages) 5-8

De Leeuw, Adele and Cateau, Hideaway House, Little (Westward expansion) 5-7

Duvoison, Roger, And There Was America, Knopf 4-6

————, They Put Out to Sea, Knopf 4-6

(Historical, cont.)

Edmonds, W. D., Matchlock Gun, Dodd-Mead 4-7

Hoff, Carol, Johnny Texas, Wilcox and Follett 4-7

Lenski, Lois, Puritan Adventure, Lippincott 5-7

McMeekin, Isabelle, Journey Cake, Messner (Pioneer Life) 5-7

McNeer, Mary, California Gold Rush, Random 5-9

Meadowcroft, E. L., Silver for General Washington, Crowell 5-7

Meigs, Cornelia, Dutch Colt, Macmillan (Colonial) 4-6

Pauli, Herta, Lincoln's Little Correspondent, Doubleday 3-5

Tousey, Sanford, Jerry and the Pony Express, Doubleday 3-5

Wilder, Laura Ingalls, Little House in the Big Woods, Harper 3-7

———, On the Banks of Plum Creek, Harper 3-7

———, Farmer Boy, Harper 3-7

———, By The Shores of Silver Lake, Harper 4-8

———, The Long Winter, Harper 4-8

———, Little Town on the Prairie, Harper 4-8

———, Those Happy Golden Years, Harper 5-up

Woodward, Hildegarde, Jared's Blessing, Scribner 4-6

OTHER LANDS AND PEOPLE

Africa

Mirsky, R. P., Thirty-one Brothers and Sisters, Wilcox 4-6

The Americas

Machetanz, F., Panuck, Eskimo Sled Dog, Scribner (Alaska) 4-6

Holling, H. C., Paddle to the Sea, Houghton Mifflin (Canada) 5-7

(Other Lands and People, cont.)

Eberle, Irmengarde, Very Good Neighbors, Lippincott (Mexico) 3-5

Morrow, Elizabeth, Painted Pig, Knopf (Mexico) 2-4

Kelsey, A. G., Ricardo's White Horse, Longmans (Puerto Rico) 4-7

Clarke, A. N., Santiago, Viking Press (Guatamala) 4-6

———, Magic Money, Viking Press (Costa Rico) 4-6

———, Secret of the Andes, Viking Press (South America) 3-5

———, Looking for Something, Viking Press (South America) 4-7

Kalney, Francis, Chucara, Wild Pony of the Pampas, Harcourt (Argentina)

Finger, Charles, Tales of Silver Land, Doubleday (Central America)

Asia

Lang, Andrew, Arabian Nights, Longmans (Arabia)

Weston, Christine, Bhimsa, The Dancing Bear, Scribner (India)

Lattimore, E. R., Little Pear, Harcourt (China)

———, Peach Bloom, Harcourt (China)

Liu, Beatrice, Little Wu and the Watermelons, Follett (China)

Buck, Pearl, One Bright Day, Day (Japan)

———, Big Wave, Day (Japan)

Yari, Yasuda, Old Tales of Japan, Chas. Tattle

Europe

Aulaire, Ingri and Edgar, Magic Meadows, Doubleday (Switzerland)

Carlson, Natalie, A Brother of Orphalines, Harper (France)

Clarke, Margery, Poppy Seed Cakes, Doubleday (Hungary)

Picard, Barbara, French Legends and Tales, Walck (France)

(Other Lands and People--Europe, cont.)

Seredy, Kate, The Good Master, Viking Press (Hungary)

Spyri, Johanna, Heidi, Lippincott (Switzerland)

United Nations

United Nations, Department of Public Information, Garden We Planted Together, McGraw Hill 3-6

MYTHS

Asbjornsen, Peter, Norwegian Fairy Tales, Viking Press

Beck, Ethel, Lummi Indian How Stories, Caxton

Benson, Sally, Stories of Gods and Heroes, Dial

Brown, Abbie, In the Days of Giants, Houghton Mifflin

Coolidge, Olivia, Legends of the North, Houghton Mifflin

Holbrook, Florence, The Book of Nature Myths, Houghton Mifflin

Hosford, Dorothy G., Thunder of the Gods, Holt

_____, Songs of the Volsungs, Macmillan

Longfellow, Henry W., Song of Hiawatha, many editions

McLean, Mollie and Wiseman, Anne, Adventures of the Greek Heroes Houghton Mifflin

Penny, Grace, Tales of the Cheyennes, Houghton Mifflin

Shippen, A Bridle for Pegasus, Viking Press

Song of Roland, Longmans (Chanson de Roland)

Weeks, Rupert, Pachee Goyo, The Bold One, Vantage Press

White, Ann Terry, The Golden Treasury of Myths and Legends, Golden Press

Use this paper to write in detail how you used a successful activity to a particular skill.

Name_____ Date_____

Grade_____ Cardinal Concern No._____ Skill No._____

How to motivate:

Activities planned for:

Listening:

Speaking:

Writing:

How to culminate:

How to evaluate:

Comments:

DIMENSION II: LANGUAGE SKILLS AND HABITS

Ways to Discover, Communicate, and Appreciate Meaning

PROBABLE OCCURRENCE OF SKILL LEVELS

Each column below indicates the skill levels that one may reasonably expect to see achieved at the grade levels shown across the top. The circled levels designate average pupils in the grade. Teachers are cautioned that this chart represents only an estimate in advance of controlled experimentation and evaluation.

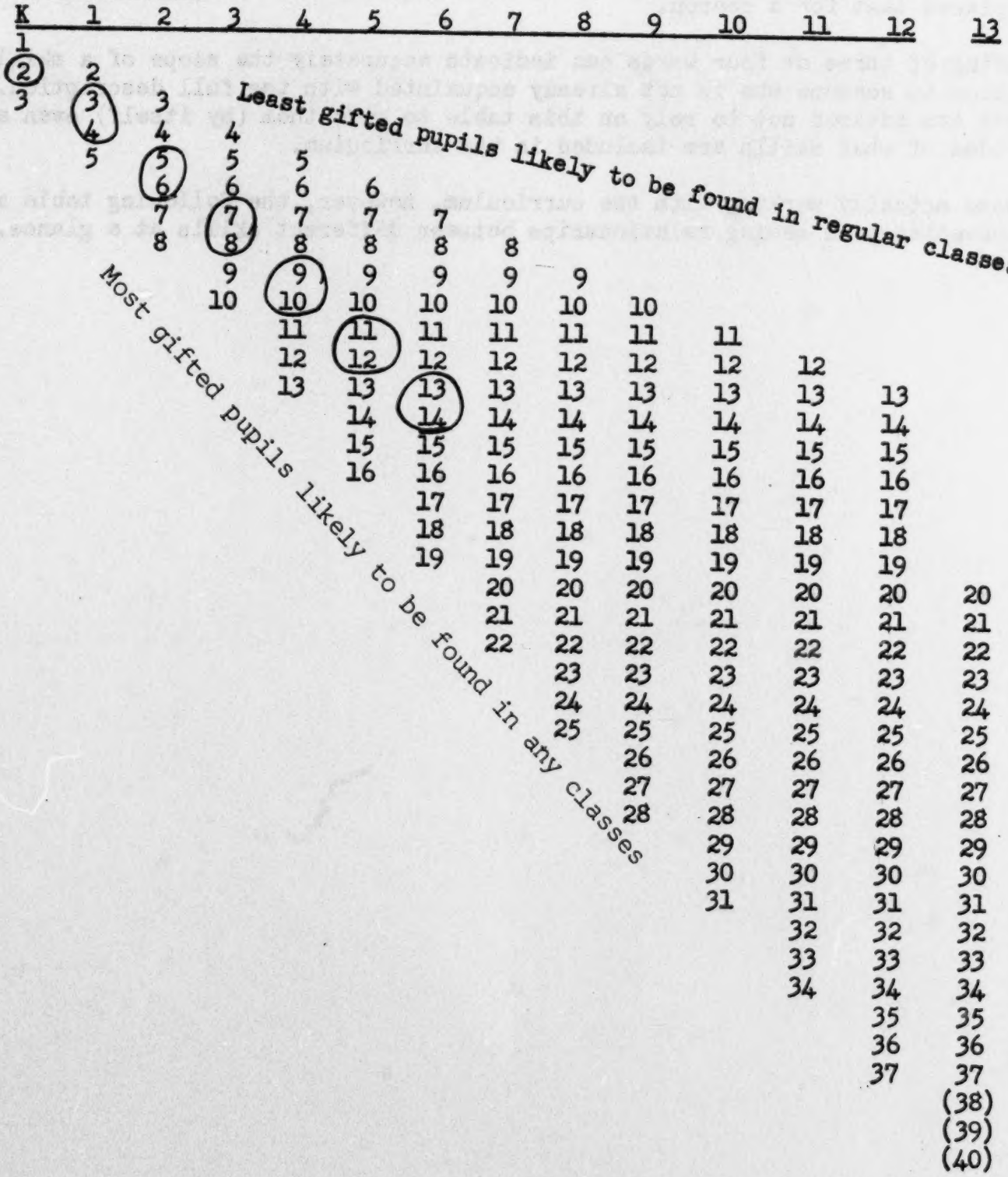
Grade levels:
K 1 2 3 4 5 6 7 8 9 10 11 12 13
Least gifted pupils likely to be found in regular classes
Most gifted pupils likely to be found in any classes

TABLE OF SPECIFIC SKILLS

The table on the following pages is made up from the brief underlined headings that accompany each skill level in the preceding section of the curriculum guide. It is placed last for a reason.

No heading of three or four words can indicate accurately the scope of a skill definition to someone who is not already acquainted with the full description. Teachers are advised not to rely on this table to give them (by itself) even a rough idea of what skills are included in the curriculum.

For those actually working with the curriculum, however, the following table may be a convenience in seeing relationships between different skills at a glance.

TABLE OF SPECIFIC SKILLS
Shaping Thought and Imagination Through. . .

Skill Level	Precise and Vivid Reference	Structure: The Order of Parts	The Speaking Personality	Sound Patterns and Textures
1		Primary Communication		
2	Multiple vocabulary	Speech as sentences	People sound different	Striking verse patterns
3	Colorful similes and comparisons	Story as episodes	Talking shows moods	Alliteration
4	Action sentences	subject-verb order	Need for rapport	Phrasing
5	Descriptive adjectives	Position of adjectives	Forms of courtesy	Vowel Colors
6	Adverbs for completeness	Position of adverbs	Role playing	Consonant colors
7	Specific modifiers	The simple paragraph	Expressive energy	The beat of poetry
8	Example and illustration	Pronoun smoothness	Variety of mood	Appropriate-ness of sound
9	Strong nouns and verbs	Combining short sentences	Direct quotation	Variety of intonation
10	Giving sensory qualities	Basic sentence patterns	Usage occasions	Variety in sounds
11	Active voice	Position of op-tional elements	Sustained mood	Types of enunciation
12	Modifier clarity	Series expansion	Tapping the unconscious	Variety in phrasing
13	Word history	Enumeration pattern	Tone to suit purpose	Consonant types
14	Degrees of certainty	Internal signaling	Relationship realism	Vowel types
15	Understatement exaggeration	Paragraph construction	Sincere identity	Consonant clusters
16	Parts of description	Change of tense	Pretended speaker	Sound repetitions
17	Types of metaphor	Paragraph continuity	Social dialects	Alliteration patterns
18	Relating to own experience	Plot phases (overt conflict)	Regional U. S. dialects	Dialect sounds

(Table of Specific Skills, cont.) (22)
Shaping Thought and Imagination Through. . .

Skill Level	Precise and Vivid Reference	Structure: The Order of Parts	The Speaking Personality	Sound Patterns and Textures
19	Judgment and description	Condensing and expanding	Character in dialogue	Rhyme schemes
20	Hidden assumptions	Balanced constructions	Guaging authority	Phrasing for emphasis
21	Seeking common experience	The cumulative sentence	Guaging candor	Intonation for attitude
22	Topic formulation	Expository openers	Irony	Intonation for emphasis
23	Complex description	Narrative openers	Attitude toward the subject	Punctuation theory
24	Classification, definition	Principles of emphasis	Degrees of engagement	Types of meter
25	Comparison and contrast	Structure for comparison	The modesty-confidence axis	Tension of speech against meter
26	Structure analysis	Plot--internal conflict	Contrasting viewpoints	The borderline of verse and prose
27	Process analysis	Structure of definition	Imitation and parody	Non-stanzaic verse forms
28	Cause and effect	Parentheticals for spacing	Types of narrative viewpoint	Stanzaic & Lyric verse forms
29	Mood and characterization	Narrative structure	Complex viewpoints	Vowel sequences
30	The parts of argument	Arrangement of argument	Ways of describing style	Suiting meter to content
31	The parts of persuasion	Arrangement of persuasion	Persuasive tone and rapport	Varying pattern prominence
32	Extended analogies	Stanza and chapter patterns	Plain and ornate styles	Variation in verse forms
33	Implication and allusion	Concealed transitions	Gracious and servere styles	Ambiguous emphasis
34	Paradox	Esthetic form --sentences	Personal and detached styles	Individuality in prose rhythm
35	Levels of meaning	Esthetic form --narrative	Casual and formal styles	Individuality in verse
36	Fundamental formulations	Esthetic form --non-fiction	Integration of experience	Individuality in texture
37	Overview and responsibility			

Language Transmission Through Control of. . .

Skill Level	Voice and ear	The eye	Handwriting	Body and Environment	Spelling & Phonics	Library Techniques
1	Discriminates sounds	Recognizing shapes	Copying shapes	Listening silence		
2	Consonant enunciation	Word awareness	Large writing	Handling a book		
3	Vowel enunciation	Oral reading	Writing position	Posture		Books in order
4	Rate of speaking	Thought units	Manuscript alphabet	Facial expression		Public library
5	Stalling sounds	Reading crutches	Neatness, legibility	Speaking poise	Regular spellings	Alphabetical order
6	Listening concentration	Word parts			Spelling awareness	
7		Eye comfort	Beginning cursive		Spelling mnemonics	Book parts
8		Word attack methods	All cursive forms		Dictionary pronunciation	Dictionary & glossary
9	Pitch variety	Eye-voice coordination	Cursive fluency	Audience awareness	Suffixes & contractions	Card catalogue
10		Speed awareness	Simple outline	Reading references	Syllabication	Atlas and gazeteer
11		Advance skimming	Block indent quote		Spelling approaches	Encyclopedia parts
12	Varied rate (oral)	Proof reading			Dictionary pron. key	Magazine articles
13		Skimming for review			Homonym procedure	Special references
14	Clear pronunciation	Speed reading pattern			Phonetic writing	Source references
15						Book classification
16						
17				Note taking		Research strategy
18	Voice resonance			Platform bearing	Dialect spelling	Simple documentation
19				Eye contact		
28					IPA symbols	Standard documentation

First Cardinal Concern: VIVID AND PRECISE REFERENCE

Introduction

The delight in vivid and precise reference may begin early in childhood with the discovery that some words seem unusually alive, strong, or apt. It calls to mind the primitive solemnity over name giving, over the awful and wonderful power of a word to capture force and crystalize it alive in the mind. It grows into an appreciation and a thirst for richness of content and for a feeling of expanded awareness.

We are concerned here with the mental process that allows one person to awaken the relevant parts of another's experience so as to make his words "come alive." For paradoxically, precision of reference is inseparable from one of the severest limitations of language--the fact that the content of experience, the felt reality, cannot be communicated. (When you speak to me of grass, it is my experience of grass, not yours, that gives the word content for me.) Language and life are not separate. Formulating my own meanings or understanding someone else's--both require the pouring of remembered experience into the forms of words.

The skills that lead to delight in this process may be described as applied logic and semantics. These involve questions of word choice (both in the sense of "vocabulary" and of "diction"), but also of grammatical relationships: one often sharpens a word's meaning by qualifying it or by involving it in a sentence as subject, verb, or complement.

The skill levels below cover a variety of techniques, all aimed at helping the pupil realize meanings more fully. Vocabulary growth must be encouraged only as a reflection of increasingly sensitive and discriminating observation: the person who says "honeylocust" and "maple" sees more than the person who only says "tree"; otherwise the vocabulary growth is an illusion. Gradually the pupil becomes adept at controlling degrees of generality and abstraction. He notices and uses secondary meanings through metaphor, analogy, symbolism, allegory, and allusion. He develops a preference for nouns that really name, verbs that really predicate, and for modifiers that sharpen rather than dilute. He develops the logical skills of definition, description, comparison, analysis, and the like.

Skill 6

Adverbs for completeness. The child can give statements a sense of completion by including phrases and words that tell when, where, how, and why.

> The children may be told of an event from a story not yet read, but described without any background. After reading the story, the teacher can point out the places where words telling where, when, how, or why helped them to visualize the event more clearly and with more interest. Pupils can suggest phrases to improve a bare sentence provided by the teacher (who should silently accept any that happen not to be, strictly speaking, adverbial but do tell when, where, how, or why).

First Cardinal Concern
Skill 7

Specific modifiers. The child identifies people and places specifically in speaking and writing, and looks for specific identification when he reads, using (but not labeling) possessives, attributive nouns, and appositives. He also uses proper names to avoid the necessity of specific modifiers and uses capitals properly.

> Writing an article for a school newspaper provides a setting for naming people, places, and events precisely and identifying them so that parents and other classes would know what is meant.

Skill 8

Example and illustration. The pupil makes general statements and opinions more meaningful by giving examples and illustrations. In reading and listening he recognizes the relationship between an illustration and the idea that it is intended to illustrate.

> In discussing a story, the teacher can ask questions such as, "Do you think Pooh was brave? When did he act brave?" Children might tell what they thought other characters were like and give examples. They might write down their ideas as a brief paragraph.

Skill 9

Strong nouns, verbs. The child looks for vivid nouns that can replace the meaning of both a noun and a modifier, and similarly for verbs and adverbs. In reading strange nouns and verbs, he "translates" them to himself by breaking them down into a more familiar noun or verb plus a modifier.

> Make a game of "packing words in a box." "Walking lightly and quickly" can be packed in the box "tripping." A sense of logic can be promoted by taking words apart, since the single vivid noun is always a more specific word than the noun needing an adjective: A smile is a kind of look--a happy look.

Skill 10

Giving sensory qualities. The child uses words of color, texture, light, shape, feel, odor, taste, etc. to give concreteness. He expects his listeners and readers to visualize what he is describing. In reading he visualizes strongly to help him realize and remember scenes, faces, objects, etc.

> The child should realize that visualizing often requires going beyond the words to what is implied, or perhaps merely possible. If "a man were pulling a boat up on the beach," what kind of boat do you visualize? Do you imagine the scene from a distance or up close? It may not matter, but the reader should be able to see the scene in some way.

Skill 11

Active voice. The pupil is able to recast linking verb sentences and passives in active form for increased vigor.

The teacher may demonstrate that a link sentence states a quality rather than an action, but almost any quality involves action of some sort ("He is a mail man." — "He delivers the mail.") If the linking pattern is necessary, even so there is usually a more vigorous one than to be ("The sky glowed purple in the west.")

Skill 12

Modifier clarity. The student shows by voice inflection and by conventional punctuation which modifiers are intended as limiting (defining, restrictive) and which as merely commenting (non-restrictive).

Students may start with sentences bare of modifiers and build them up, adding first one kind and then another. The distinction between limiting and commenting (and correlated punctuation) should be worked out for both phrase and clause adjectives and for adverbial "because" clauses.

Skill 13

Word history. The student is able to make words more meaningful to him by his awareness of their history. He is able to interpret the abbreviations in the dictionary etymologies. He knows some of the ways in which words are originated. He is able to see how different literal and metaphorical sense arise through changes in usage.

Word study is inseparable from English skills at all times, but at this level the student should become conscious of word history as a connected body of facts and ideas. These should give shape to earlier observations about words, and direction to his study in the future. The teacher should have a collection of words with interesting histories on hand for students to look up and talk about.

Skill 14

Degrees of certainty. The student makes frequent use of statements expressing the conditional, the hypothetical, the merely possible or probable. He weighs degrees of certainty in what he reads and suspects writing with too high a proportion of flat black-or-white statements. He uses the subjunctive correctly.

When writing, the student should notice that a doubtful or hypothetical statement must be supported, just as must a more unequivocal one. Often it requires giving some evidence on both sides--both to support the probability and the doubt or reservation, for instance.

Activities Skill 11

Listening - Read a paragraph to the children in passive voice

Read the same paragraph to them in active voice

Writing - Use 1967 American, Our Language Today

Use p. 79 "Using Linking Verbs"

Speaking - Have children make-up oral examples of linking verbs (intransitive)

Following are some linking verbs:

to be	to become	to sound
to feel	to appear	to smell
to seem	to taste	to remain

Activities Skill 12

Listening - Put a noun (with which they are familiar) on the board

Have them contribute descriptive words

Writing - Have them write a paragraph being conscious of colorful language

American textbook: pp.125-140

Speaking - Have children read aloud the paragraphs from above (writing)

Skill 15

Understatement, exaggeration. The student uses understatement, litotes, and exaggeration at times to add force to his words, but with restraint and taste. He is aware of these effects in his reading and listening and appreciates them without being "taken in."

Good sports writing is a rich source of exaggeration, and often of understatement. Students can try their hand at it, then discuss where such writing is appropriate, and where not.

Skill 16

Parts of description. The student is able to use several approaches in describing an object in order to realize its nature and meaning. He distinguishes these approaches in reading and listening for the sake of clearer and firmer grasp of meaning.

Kinds of description may include the sensuous (what is its appearance?), the practical (what does one do with it, about it, or because of it?), the historical (what has it done, gone through?), the emotional (how do I feel about it?), the relational (what is it connected with?), and the comparative (what does it resemble, what contrast with?).

Second Cardinal Concern: STRUCTURE---THE RELATION OF PARTS

Introduction

The delight in structure is based on the fact that all linguistic expression consists of a succession of parts or sections. One can neither speak nor listen, read nor write well if words become only a kind of continuous flow, featureless and unmarked. Awareness of structure may come early with delight in a surprise ending to a story, or in the frequent repetitions in such children's stories as "Little Black Sambo," or in the marvelous lists of words in series in Charlotte's Web.

Notice that we are not talking now about logical structure. The logical relationships between ideas are dealt with as part of vivid and precise reference. But even when the logical relation between ideas is clear, one must still decide in what order to present them. One must decide how to signal the joints between them by transitional expressions--and how to maintain continuity between such joints. One must know when to pack meaning tightly into a few words, when to relieve the density by less concentration, when to repeat--even, when to digress. One must decide how long to linger on each thought and how to control proportions and timing for the sake of emphasis and clarity. The reader or listener need not decide such questions, but he must notice them--which is sometimes the harder task.

In the skill levels below, structure is treated at the level of the sentence, the paragraph, and in larger units of various types. Within the sentence structural effects can be brought out by comparing alternative forms of the same idea ("I was surprised at how quickly he recovered" versus "The quickness of his recovery surprised me"). Specific forms of paragraph organization are taken up together with types of transitions. Structure based on changes in emotion, imagery, pace and the like is treated in connection with narrative, dramatic, lyric, and persuasive forms.

Skill 6

Position of adverbs. The pupil sees that when-where-how-why words can usually go in several different places in the sentence and should be able to shift them around for better phrasing or emphasis.

> Using color-coded word cards from earlier levels, the teacher adds adverbial expressions on green cards. Children may be invited to make sentences to find out where the green cards can be used. When they discover most of them can be placed first, last, or in the middle, they should be asked to choose the way they think it sounds best and copy it, then make a story including it.

Second Cardinal Concern

Skill 7

The simple paragraph. The child is able to write a paragraph that sticks to one topic, has a topic sentence, and excludes any extraneous detail. He is able to find the topic sentence after reading a simple paragraph composed of details supporting a general statement.

> The teacher may place three or four sentences on the board and ask the class to decide what order they should go in to make a good paragraph (topic sentence first). Or she may place several sentences on the board and ask the class to find the sentence that doesn't belong.

Skill 8

Pronoun smoothness. The child uses personal pronouns to avoid undue emphasis on an often repeated name, and for brevity. He avoids redundant pronouns ("my brother, he...") and knows that the reader should always be able to tell easily what other word the pronoun stands for. They should learn the personal pronouns.

> The teacher may read a short passage full of repeated nouns to show how silly it sounds. On the board, the children may experiment with putting in pronouns, learning that sometimes a pronoun would be confusing.

Skill 9

Combining short sentences. The child avoids monotonous strings of short, choppy sentences by combining them into longer sentences. In reading, he understands long and complex sentences by breaking them up into several short ones.

> When the child meets a sentence that he cannot read with understanding even when he knows all the words, it can be put on the board and the group can see how many facts the sentence contains, listing them as separate short sentences. Write them in order and point out that now, although easy to read, the facts sound choppy and babyish. See if the children can put the short sentences together--not back into one long sentence again, but into perhaps two or three that are both easy to read and smoothly phrased.

Second Cardinal Concern
Skill 10

Basic sentence patterns. The child gives his sentences a firm and clear structure, and grasps the basic structure of sentences when reading or listening, through awareness of common patterns of subject-verb, and subject-verb-completer. He can describe sentence patterns using "grown-up names" for parts of speech to replace "naming words, " "doing words," etc.

Before learning sentence patterns, the pupil should grasp the notion of sentence "layers": an inner (core, or skeleton) layer that is the minimum needed to say something--not necessarily true; a second layer which includes the first but adds whatever is necessary to make it true (restrictive modifiers); and a third which adds the optional "commenting" words. He should learn that subject-verb agreement and the use of a few basic patterns makes layer one a solid base to build the rest of the sentence upon. Patterns to be learned might include:

Noun + action verb	Rivers flow.
Noun + link + noun	John is a boy.
Noun + action verb + noun	Billy saw a cow.
Noun + link + essential modifier	The men are tired.
	The men are on the way.

Skill 11

Position of optional elements. The student uses descriptive modifiers and parenthetical elements in positions which strengthen the basic sentence and improve the sentence rhythm.

The teacher may present a sentence in which a long parenthetical phrase separates subject and verb and ask group to find a better place for it. This skill assumes that the sense of the basic sentence patterns is quite firm. The student should think of the sentence as having three slots for optional words: the beginning, in between pattern elements, and at the end.

Skill 12

Series expansion. The student is able to expand the sentence by series elements, using proper parallel construction. Series expansion should be applied to introductory elements, subjects, predicates, and closing modifiers. The student should notice that a series is generally more rhythmic and readable if its elements are clauses or other groups of words, rather than single words.

In several sentences provided by the teacher to show faulty parallelism, the students can pick out and correct the non-parallel expression. Students can practice describing objects in the room, first with simple sentences, then with various series expansions.

Skill 13

Enumeration pattern. The student is able to organize a paper of several paragraphs by enumerating subtopics in the opening paragraph and then announcing each one in turn by a clear transitional expression. He should

Second Cardinal Concern
Skill 13 cont.

use a variety of transitional expressions easily. He should quickly grasp the organization of material he reads that has this pattern of organization.

> It is often effective to put several opening paragraphs on the board, and later give much individual help, before the rest of the paper is written. Otherwise frustration develops in trying to expand an enumeration that fails to enumerate, that is overlapping, that includes unrelated items, or for some other reason will prove unworkable.

Skill 14

Internal signaling. The student is aware of the many ways in which the early words in a sentence "signal" the structure that must follow. He uses these signals to tie his sentences tightly together, and avoids violating them by a shifted construction.

> The teacher may point out that a sentence beginning "The more I..." is absolutely committed as to its basic structure. Similarly a sentence starting with "when" (unless it is a question) is almost bound to include several more words and a comma before one comes to the subject. Special emphasis can be laid on avoiding incomplete comparisons (the word "more" not followed by "than" or "different" not followed by "from" phrase).

Skill 15

Paragraph construction. The student is aware of several types of paragraph development, uses them in his own writing, and reads and listens with the help of this form-consciousness.

> The student may start with several sample paragraphs provided by the teacher, digesting them in a single sentence. Thus he has "un-developed" the paragraphs and can now look more attentively at what he has left out in his digests. Patterns will include:
>
> Transitional openings and closings; recaps, questions, extensions.
> Topic plus restatement in different terms, different viewpoints.
> Topic plus term-by term explanation.
> Topic statement plus parts, stages, evidence, examples.
> Topic enumeration plus point-by-point expansion.
> Question plus dummy answers plus accepted answer.
> Statement plus exceptions or contradiction plus revised statement.
> Details plus summary or conclusion.

Second Cardinal Concern
Skill 16

Change of tense. The student is able to make and to follow transitions from one time relationship to another. He chooses an appropriate tense for narration and does not drift from one to another without a clear and effective transition.

Exercises should take account of such tense indicators as "is going to" (future) and "used to" (past form of the customary present). The student should see that every tense involves two factors: first the speaker takes his stand in either the present, the past or (rarely) the future; then as of that point, he speaks of either customary action, action in progress, completed action, or impending action. A table may be made:

	As of the present	As of the past	As of the future
Customary:	I do	used to do, did	will do
In progress:	I am doing	was doing, did	will be doing
Completed:	I have done	had done	will have done
Impending:	I am going to do, am doing, will do	was going to do	will be ready to do, about to do

Second Cardinal Concern
Activities Skill 11

Listening and Speaking - Ask children to hunt for a speech quoted in a newspaper or magazine

Have them find the parenthetical expressions
This will serve a two-fold purpose

Writing - American, Our Language Today
125-140
269-271
282-287

Activities Skill 12

Writing - American, Our Language Today

Third Cardinal Concern: THE SPEAKING PERSONALITY

Introduction

Delight in tone, attitude, point of view, and style rests on the fact that verbal expression always originates in a personality--real or fictional--and everything uttered bears the stamp of a personality, just as a photograph implies the location of the camera even though the camera, of course, does not appear in the picture. Delight in this human quality of speech may begin with the simple discovery that we can recognize people by the way they talk. It is fairly sophisticated by the time the child begins to mimic consciously.

Characteristics of an effective "speaking personality" are several. It may be an expression of one's real personality, or it may be fictional. It will have both a characteristic flavor of individuality and enough flexibility to keep it related to different audiences, circumstances, subjects, and purposes. Everything that tends to reveal the speaker comes in for attention, including dialect and usage levels.

Special uses include satiric irony, the role of viewpoint in fiction, the tactics of persuasion, and elements of literary style. The speaking personality also may be analyzed as to honesty and sincerity (it may be that of an unprincipled propagandist).

One of the most significant but neglected reasons for attention to this aspect of language is its importance for the self-concept of the pupil as writer or speaker. One is constantly inventing for oneself speaking personalities to fit new situations while yet somehow maintaining the continuity of one's inner nature. For many this is the single greatest problem in writing or speaking, and it is one of the principal hindrances to fluency. We sometimes cannot write because, in a certain situation, we are not really quite sure who we are.

The implications for reading and listening are equally important. For not to know quite who one is really means not knowing how one relates to others. It is chiefly through language, after all, that minds can touch and personal relationships arise.

Skill 6

Role playing. The child sees that when he pretends to be someome else, he has to talk like that person. He realizes that the speaking personality may be "pretend" and not the person who is actually speaking.

> Children can imitate television characters. They can tell familiar stories from the point of view of different characters (Pretend you are Cinderella's oldest sister and tell how she married the prince because of unfair help).

Third Cardinal Concern

Skill 7

Expressive energy. The child sees that personal energy is needed to make words expressive. He reads orally with a sense of personality and expression, but also builds this sense in his mind while reading silently. He expects what he writes to convey as much energy as his speech.

It is especially important that the child be able to read his own compositions aloud with expression and energy. Choral reading is helpful in practicing to give energetic expression to something other than immediate, living speech.

Skill 8

Variety of mood. The child notices that the stories he likes best have a variety of moods—sad, silly, joyous, touching, funny, etc. In telling of personal experiences, he is able to convey the different moods appropriate to different parts of the story.

Dramatizing familiar stories, and role playing, offer a chance for the child to practice projecting emotions not his own. When a child tells of, say, a picnic or birthday party, he can bring out the funny, the happy, the exciting, and the dull parts. Hearing these tones then becomes the listening activity for the other pupils.

Skill 9

Direct quotation. The child can change indirect quotation to direct quotation, and the reverse. He uses direct quotation effectively and can punctuate it properly. He sees it as a change in the speaking personality.

Ask the children who was speaking before the dialogue started in a story they were reading. The idea should be established that in any composition there is always a speaking personality, and that direct quotation is simply a way for the main speaker (usually the author) to get out of the way and let another speaker take over briefly. The quotation marks can be compared to a window.

Skill 10

Usage occasions. The child adopts language appropriate to different occasions: casual (friends and family), polite (strangers and superiors), expert (shop talk, talk limited to a clique). He distinguishes these from vulgarism (intent to shock). He senses the relationship between speaker and listener that the selection of these types of usage implies.

Role playing situations might allow the child to tell the same story in several different types of usage.

Skill 11

Sustained mood. The student reads aloud and writes so as to create and support a sustained mood, the sense of incantation of a "story voice."

Choral reading and demonstration reading by the teacher are ways of developing the long sustained flow as opposed to the chopped, conversational style or a punchy, emphatic one. Children reading aloud to each other in small groups can concentrate on creating atmosphere.... making the story a world in itself, carrying the listener along.

Skill 12

Tapping the unconscious. The student avoids writing that sounds too studied or contrived, or too crabbed and painful. He develops fluency by planning in advance to throw away his first draft, then simply talking to the paper, without regard to correctness or form, leaving these to be taken care of by revisions.

Frequent "forced writing periods" in which the student has the pressure of a deadline help to develop fluency, providing the student tries to write steadily and with clear handwriting, rather than in dashes. The students can be asked to plan a paper, think it through, jot down a few ideas, and then forget about it for a week. Then when asked to write on it in class unexpectedly, they may discover evidence that the subconscious has been at work.

Skill 13

Tone to suit purpose. The student adopts an attitude or tone that is appropriate to his purpose--whether to inform, persuade, convince, or entertain. He is clear in his mind as to what his purpose is. In reading and listening he notices the tone and whether it agrees with the announced purpose.

A number of short talks before the class with a variety of purposes provide an opportunity for working on this skill. Articles in current magazines offer opportunities for typing to catch the purpose of an author.

Skill 14

Relationship realism. In writing or speaking the student often assumes a role, but when he is speaking in his own person to a real audience, he is realistic in defining his relationship to that audience and adopts an appropriate tone.

The teacher may mimic, for laughs, an imaginery student speaking to adults in too bumptious and cocksure a manner--or as though he thought they were teenagers. He may mimic the overly apologetic, I-ain't-no-good attitude. In the students' compositions, it is important that they frequently write for the actual readers--for the teacher alone if that is the case, or for the class, or for publication in the school paper.

Sincere identity. In adapting tone to his audience and the occasion, the student nevertheless remains true to his own identity. He is not overly sensitive to insincerity in the speaking and writing of others, but does value the sense of directness and naturalness when he finds it.

Students should be aware that lack of humility and security is the chief foe of natural sincerity. The teacher can help, but the student must largely convince himself that he does not need to put on a show and impress people--that in fact doing so almost always backfires.

Skill 16

Pretended speaker. The student assumes that the apparent speaker in any work of fiction or poetry is a dramatic creation unless there is definite reason for supposing the author to be speaking in his own person. In creative writing, he tries to adopt an interesting and appropriate speaking role.

Such stories as Robinson Crusoe allow the student to consider the advantages of pretending to speak in one's own person although the events are actually imaginary.

Third Cardinal Concern
Activities Skill 11

Speaking - Have children record a poem or part thereof (better yet, record an original poem or prose)

Play back Have them decide if they sustained a mood.

Also Choral Reading
References: list in Curriculum Guide pp. 70-81
Arbuthnot Anthology
The Potatoes' Dance, Vachel Lindsay

Our Language Today, American pp. 30-34

Activities Skill 12

Listening - The teacher may read a short story to them

Better yet, read to them the beginning of a story

Writing - Write an ending to the unfinished story

See Our Language Today, p. 306 - suggestions for topics

Speaking - Each is to read his original ending aloud

Perhaps, tell it - without notes if at all possible

This procedure promotes "thinking on their feet"

Use this paper to write in detail how you used a successful activity to a particular skill.

Name_____ Date_____

Grade_____ Cardinal Concern No._____ Skill No._____

How to motivate:

Activities planned for:

Listening:

Speaking:

Writing:

How to culminate:

How to evaluate:

Comments:

Fourth Cardinal Concern: PATTERNS AND TEXTURES OF SOUND

Introduction

Delight in the sheer sound of words is of obvious importance in poetry. Though it is often allowed to die out, this delight begins very early. The child responds to the sound of nursery rhymes; he makes funny noises for the fun of it; he repeats favorite words, even when they are meaningless.

An ear for the rhythms of prose may be even more important. A sense of phrasing is particularly essential to ease of comprehension and precise emphasis. A pause or an emphasis in the wrong place can often make the difference between meaning and nonsense (or worse, between the right meaning and a wrong one).

The importance of vocal sound is not limited to oral reading, speaking, and listening, of course. It may be even greater for written communication in that the reader must then supply for himself elements of tone and meaning that the writer would have conveyed by voice inflections had he been speaking.

In the skill levels below, the pupil is led to increasing discrimination and awareness of speech sounds. He comes to enjoy the different textures of vowel and consonant (thick, brittle, smooth, twangy). He responds to variations in pace and the various patterns of stress and intonation. He is sensitive to the rhythms of both prose and verse. He also makes use of sound sensitivity in connection with the homelier virtues of spelling and punctuation.

Skill 6

Consonant colors. The child enjoys the distinctive sounds of individual words and identifies them as buzzy, scratchy, chewey, crackly, slippery, etc. according to the predominant consonant sounds. He recognizes the difference between a consonant and a vowel and can say a word in syllables. He should know the terms consonant, vowel, and syllable.

> Children might try writing an advertisement for some kind of crisp food, or for a luxuriously soft easy chair, or for a baseball mitt.

Skill 7

The beat of poetry. The student sees that the rhythm of poetry is often due to having a definite number of beats in each line. He is able to tell how many beats are in a line. He is able to write verse with a regular beat (though perhaps quite irregular in other respects).

> Reading of strongly accented verse, accompanied by marching, tapping of feet, clapping of hands, or maybe a real drum, is the road to this skill. It is absolutely essential that the feel of a strong beat be clear in the mind before one is asked to name or imitate it.

Fourth Cardinal Concern

Skill 8

Appropriateness of sound. The child appreciates examples of sound texture that seem to fit the meaning of the words. He can choose words that are appropriate to a particular description because of the sound. He recognizes onomatopoeia under such a name as "echo words."

> The children may be shown a cow bell, listen to its sound, and then decide whether it goes "clink," "clank," or "clonk." They may think of other onomatopoeic words for familiar sounds. Another exercise is to start with a distinctive sounding word such as "gloom," ask them to think of a scene that might be described by that word, then have them think of other words that would have the right sound.

Skill 9

Variety of intonation. The child varies the intonation (tune, melody) of his speech and that implied in his writing by the use of exclamations and questions of various kinds and by statements with different tones of voice.

> The group might practice turning questions into statements and vice versa to show that different forms can convey the same meaning: "The lake was cold." — "Who would have thought the lake was so cold?"

Skill 10

Variety in sounds. The child avoids accidental or meaningless rhymes and repetitions. He seeks out interesting sounding words and sound combinations and shows pleasure both in long, mouth-filling words and short, blunt ones.

Skill 11

Types of enunciation. The student is able to vary the style of his enunciation to suit the occasion—light and staccato, stubby and angry, smooth and flowing, etc. He catches the style intended by an author. He writes so that when read aloud his composition will have the desired sound.

> The student should develop the habit of always reading his compositions aloud before considering them finished and should attempt to develop the "writer's ear." For examples of distinctive styles of enunciation, tape recordings of television and radio news announcers and advertisements are helpful.

Skill 12

Variety in phrasing. The student varies the lengths of his sentences and of phrases within sentences in a natural and interesting way. He appreciates varied phrasing in what he reads and brings it out when reading orally. He uses punctuation to make the phrasing clear.

> Development of this skill requires much oral reading, both of good prose models and of the student's own writing.

Skill 13

Consonant types. The student appreciates the effects of all the consonant sounds by knowing more precisely how they are made. For each category he knows how it is enunciated distinctly and how it affects the texture of sound. The categories:

Explosives: (voiced) b,d,g,j, (voiceless) p,t,k,ch
Fricatives: (voiced) v,z, zh, (voiceless) f,th,s,sh
Nasal and liquid (both can be prolonged, end with a snap): m, n, ng,l
Semi-vowels: y,w,r
Aspirates: h, wh

Skill 14

Vowel types. The student appreciates the effects of all the vowel sounds by knowing more precisely how they are made. For each category he knows how it is enunciated distinctly and how it affects the texture of sound. Categories:

Bright vowels (lips open, tongue high): $\bar{e}$, $\breve{i}$, $\bar{e}$, $\bar{a}$, $\bar{I}$
Broad vowels (lips open, tongue back): $\breve{a}$, $\breve{o}$, $\breve{u}$, ou
Dark vowels (covered, tongue low): aw, $\bar{o}$, $\breve{oo}$, $\bar{oo}$, (and $\bar{u}$ = $y\bar{oo}$)
Central vowels (slack, indefinite): schwa, vocalic r, diphthong oi.

Skill 15

Consonant clusters. The student avoids cacophanous clusters of consonants ("Of the youths, seven-twelfths splashed in the water.") but uses and enjoys clusters when a pleasing thickness is appropriate.

An example from "Sanctuary," by Elinor Wylie: "Set each sharp-edged, fire-bitten brick / Straight by the plumb-line's shivering length—"

Skill 16

Sound repetitions. The student appreciates the four major types of sound repetition (rhyme, alliteration, assonance, consonance) as ways of emphasizing a particular sound and establishing interesting patterns.

Advertising slogans are a rich source of examples.

Our Language Today, American, p. 219 Variant Pronunciations

Useful material could include among many others:

Gettysburg Address
Mark Twain selections
Pledge of Allegiance
Ogden Nash selection

Write - Limericks - Write one stanza (comparable to a hymn)

Fifth Cardinal Concern: VOICE AND EAR CONTROL

Introduction

The skills listed for this area do not concern the formulation of thought, but rather the transmission of words in a physical sense. The treatment of hearing defects and speech impediments is outside the scope of this curriculum, but much can be done to develop good enunciation, resonant tone, and aural discrimination.

Some skill levels are not represented in this category. Skills are placed at particular levels on the basis of difficulty, physical maturity of the voice, and ease of correlation with skills in other areas.

Skill 6

Listening concentration. The child is able to catch the first words said when he is listening, and can keep his mind from running ahead of the speaker so far that it gets lost. He tries such techniques as listening for the sound of the voice, repeating main ideas mentally, and making little summaries immediately after listening.

Listening can be dramatized ("See who can remember the most.") The child should not be expected to listen well beyond a reasonable attention span.

Skill 9

Pitch variety. In order to make room for rich variety of expression, the child uses a wide range of voice pitch, speaking normally at a pitch suitable to his voice and varying it by occasional highs and lows.

Increasing the effective voice range is a noisy business, but fun. Full-throated screeching and growling games, together with singing exercises that push the high and low extremes of range will increase the variety of pitch in speaking almost automatically and more naturally than too explicit attention to speaking pitch. Choral reading provides an orderly setting for many such exercises, if the selection is chosen for that purpose.

Skill 12

Varied speaking rate. The student can control the rate of his speaking so as to express the changes that meaning may indicate. He can speak quite rapidly without losing distinctness. He can pause suddenly. He can speak slowly either as a drawl or with spaced words.

Skill 14

Clear pronunciation. The student pronounces speech sounds clearly and distinctly, without slurring or mushiness. The fricatives really buzz or hiss. The vowels a, e, and i are precise and distinctly different. At the same time he does not overpronounce or mouth his words.

Sixth Cardinal Concern: EYE MOVEMENT AND DISCRIMINATION

Introduction

The skills listed for this area do not concern the formulation of thought, but rather the transmission of words in a physical sense. Defects of vision can greatly affect ability to read, and teachers should be alert to their possibility. But beyond that, the eye must be trained to the habits that make for rapid, easy reading.

The skills listed here are not meant to replace the carefully graded and tested materials that make up most modern reading readiness and reading series. They are only to ensure that the pupil be made gradually more aware of the influence of eye habits on his ability to read in various ways.

Some skill levels are not represented in this category. Skills are placed at particular levels on the basis of difficulty and ease of correlation with skills in other areas.

Skill 6

Word parts. The child should be able to focus on letters and parts of words as well as on word outlines--to see words by syllables, to look first at the beginning of the word, to notice spelling.

Skill 7

Eye comfort. The pupil is able to avoid eye fatigue while reading by such techniques as avoiding glare of sharp light contrasts, focusing sharply by being aware of paper texture, blinking, and glancing at the distance from time to time.

The need for these skills will become much more intense in later years, but the eye habits are most easily established early, and some pupils will already be reading enough to make the avoidance of eye strain important.

Skill 8

Word attack methods. The child uses awareness of familiar parts within words, together with context clues, to help recognize words. He recognizes compounds of which the parts are familiar (dogcart, houseboat), possessives, and comparative and superlative forms.

Skill 9

Eye-voice coordination. The child is able to keep his eye and mind far enough ahead of his voice in oral reading to avoid stumbling, even if this means letting the voice pause frequently at logical points.

Sixth Cardinal Concern

Skill 10

Speed awareness. The child should vary his reading speed to suit the nature of the material. He should be aware that more rapid reading will often increase comprehension. He should know how to time himself.

Skill 11

Advance skimming. The student skims rapidly and effectively in two ways: to find a passage or a word known in advance, and to form an idea of the general content and organization of a selection.

Skill 12

Proofreading technique. The student can read his own or another person's writing carefully for errors in spelling, punctuation, or grammar. He knows the most common proofreader's marks. He knows what kinds of words to give special attention to (their-there, who-whom, etc.) and is able to read word by word, sentence by sentence without being carried away by the meaning. He knows the technique of reading backward, one word at a time, starting with the last word, to catch spelling errors.

Skill 13

Skimming for review. When doing serious reading, the student ends by skimming to fix in mind the overall structure, knows how to mentally subdivide a selection according to the main ideas.

Skill 14

Speed reading patterns. The student practices zig-zag eye patterns and movement straight down narrow columns when reading easy material, and he expands his eye span to take in larger blocks of print at a time, rather than being restricted on all occasions to the left-right, one-line-at-a-time pattern.

Seventh Cardinal Concern: HANDWRITING

Introduction

The skills listed for this area do not concern the formulation of thought, but rather the transmission of words in a physical sense. Actually, of course, handwriting is no more integral a part of English than typewriting; but it would be obviously futile to try to divorce handwriting skill from writing. Nothing in this category is meant to conflict with any of the reputable writing methods now being used.

Some skill levels are not represented. Skills are placed at particular levels according to difficulty, orderly sequence, and ease of correlation with skills in other areas.

Skill 7

Beginning of cursive. The child begins cursive writing, according to the writing method materials in use in the school.

Skill 8

All cursive forms. The child writes correctly all upper and lower case cursive forms, according to the writing method materials in use in the school.

Skill 9

Cursive fluency. The child can write a cursive script smoothly, rhythmically, and gracefully. He is able to check his own letter forms against the room chart.

Skill 10

Simple outline. The child is able to arrange correctly on the page a simple two-level outline.

Skill 11

Block indented quotation. The student uses accepted conventions for presenting a longer quotation by indenting it as a block and arranges it tastefully and neatly, whether the passage is prose or verse.

Eighth Cardinal Concern: BODY AND ENVIRONMENT

Introduction

The skills listed for this area do not concern the formulation of thought, but the physical circumstances that affect effective transmission of words. Some skill levels are not represented. Skills are placed at particular levels on the basis of difficulty, required physical maturity, orderly sequence, and ease of correlation with skills in other areas.

Skill 9

Audience awareness. When reading orally, the child looks at his listeners occasionally, not to see them so much as to project facial expressions and attitudes. When speaking to a group, he also "talks with his face." When listening he reacts with his own facial expressions, if necessary doing so to make up for the lack of expression in the speaker.

Skill 10

Reading references. The child chooses a place to read, when possible, where such references are conveniently available as an atlas, an encyclopedia, a dictionary.

Ninth Cardinal Concern: SPELLING AND PHONICS

Introduction

The skills listed for this area do not concern the formulation of thought, but rather the transmission of words in a physical sense, or more specifically with the way speech is transcribed on paper. This includes both regular spelling and the special spellings, symbols, and diacritical marks used to record pronunciation.

Some skill levels are not represented in this category. Skills are placed at particular levels on the basis of difficulty, orderly sequence, and ease of correlation with skills in other areas.

Skill 6

Spelling awareness. The child notices spelling of new words, keeps a personal spelling list, is able to copy even very difficult words accurately.

Skill 7

Spelling mnemonics. The child uses simple mnemonic devices in learning to spell new words, chiefly finding associations with letters at the point of difficulty ("The two ll's in collar are like the two points of a collar."), including the finding of small words within larger ones (yes and day in yesterday).

Skill 8

Dictionary pronunciation. The child is able to pronounce strange words from the pronunciation symbols in a beginning dictionary. He learns the meaning of the symbol schwa, even if not in the elementary dictionary, and learns how to accent a strange word as marked (primary accent only).

Skill 9

Spelling suffixes and contractions. The child is able to spell common contractions and to form plurals and common derivative forms according to simple rules. He knows when to change y to i before adding es, when to double a final consonant before a suffix, when to drop a silent e before a suffix.

Skill 10

Syllabication. The child is able to divide words into syllables correctly.

Ninth Cardinal Concern

Skill 11

Spelling approaches. The student knows several ways of fixing spelling in his mind and knows which works best for him. He includes pencil-less writing on the desk (kinesthetic approach); visualizing the words planted in flowers, cast in concrete, done in skywriting, etc. (visual approach); makes up special "spelling pronunciations," concentrates on the sound of the letters said over rhythmically.

Skill 12

Dictionary keys. The student can quickly learn the pronunciation symbols in an unfamiliar dictionary by using the pronunciation key.

Skill 13

Homonym procedure. After several years of working separately on the more common homonyms (to-too, their-there-they're, etc.) the student becomes acquainted with many of the less common homonyms and realizes that they offer special problems. He adopts memory devices that take into account the meaning of the word, rather than just the spelling.

Here is a good occasion to go into the difference between spoken and written language and the history of the English language's chaotic spelling. The students may be brought to realize that "because people have grown accustomed to it" is the answer to most "why" questions.

Skill 14

Writing phonetically. The student is able to record actual pronunciation of words using common diacritical marks and symbols: the macron and breve for long and short vowels, circumflex accent over o for the sound aw, the barred th for the voiced fricative, and digraph zh, together with acute and grave accents for primary and secondary accent.

In writing words phonetically, the student should be allowed to write what he hears. Even in small classes dialect differences are likely to appear--and with this skill well in hand they can easily be explored.

Tenth Cardinal Concern: LIBRARY TECHNIQUES

Introduction

The skills in this area do not concern the formulation of thought, but rather the access to thoughts. Included is the use of various reference works and, at the upper levels, conventional forms for acknowledging sources of information.

Some skill levels are not represented in this category. Skills are placed at particular levels on the basis of difficulty, orderly sequence, and ease of correlation with skills in other areas.

Skill 7

Book parts. The child knows where to find the title page, table of contents, introduction, and index of a book, knows what they are for, and can use them to help in selecting a book in the library, in reading it, and in remembering it.

Skill 8

Dictionary and glossary. The child knows that good readers usually have a dictionary handy when they read. He knows that libraries always have dictionaries available and that many books have a "little dictionary" in the back. In the classroom each pupil should have a dictionary available at his desk.

Skill 9

Card catalog. The child can use the card catalog in the public library to find a book title and author he knows.

> In communities where library facilities are limited, this skill may have to be delayed. Periodic field trips to the public library are almost essential when developing library skills. Libraries in every elementary school are a goal to be realized as soon as possible.

Skill 10

Atlas and gazeteer. In reading of different places on the earth, the child uses maps to help him imagine them more fully as well as pictures when available. He is able to use a gazeteer and knows where to locate one.

Skill 11

Encyclopedia parts. The child uses the index volume, listing of authors, and cross references in the encyclopedia. He knows the major encyclopedias by name.

Tenth Cardinal Concern
Skill 12

Finding magazine articles. The student knows where the magazines are located in available libraries and how to find out if the library has a particular magazine. He knows how to find an article on a given topic by using the Reader's Guide.

Skill 13

Special references. The student becomes acquainted with reference books on special topics, literary handbooks, poetry indexes, short story indexes, etc., according to what is easily available.

> The timing of this skill level will have to depend, probably, on the student's promotion to secondary school and a school library, rather than on his readiness in other respects.

Skill 14

Source references. In oral and written reports the student gives credit to the sources of his information. It should be done informally at this level, not by footnotes or other attempts at scholarly apparatus. He not only rejects outright plagiarism, but sees that explicit reference to sources actually increases the weight of his words.

Skill 15

Book classification. The student knows the ten main categories of the Dewey Decimal System, knows the 800's in more detail, and knows the system for classifying fiction in the local libraries.

THE INFORMATION EXPLOSION AND HOW TO USE THE LIBRARY

I. The Program: School System Plan

A. "The program of teaching the use of the library and its resources is a cooperative endeavor which involves the principal, the chairman or head of department, the classroom teacher, and the librarian."

B. A Library Instruction Program consists of two parts:

1. An orientation program, a major responsibility of the school librarian

2. The group instruction program, a joint responsibility of faculty and librarian, with the teacher taking the initiative for scheduling conferences with the librarian for this purpose

C. The individual teacher develops the program so that it is fully integrated with classroom work evolving naturally, not artificially or arbitrarily, from the purposes and requirements of classroom instruction.

II. The Program: Specific School Building Plan

A. "There is an over-all plan of instruction in the use of materials for the school as a whole, in which the areas of knowledge and the types of skills* to be acquired by the students are defined and allocated to the various subjects and grade levels of the curriculum."

B. "Instruction begins in the elementary school grades as soon as there is evidence that library skills are needed, and continues expanding in breadth and depth, as the student progresses through the various grades."

C. Authorities recommend the following, which may be modified to fit the child's needs or abilities:

First Grade

First semester - Story hour in the library at least once a week

Second semester
a. Orientation program
b. Children check out books from school library at least once a week

Second Grade

First semester
a. Same as Grade One

*See Curriculum Guide for each grade and subject area.

b. Orientation for new pupils
c. Second semester-instruction at least once a week

(1) Learn that the library books are arranged on the shelves alphabetically by the author's last name, as soon as pupils have learned the alphabet.

(2) Correlate teaching of dictionary with the above.

Third Grade

a. Same as Grade Two, at least once a week and orient new pupils
b. Review arrangement of books
c. Review dictionary
d. Learn to locate author and/or title in card catalog

Fourth Grade

a. Same as Grade Two, at least once a week and orient new pupils
b. Review all skills from Grades Two and Three
c. Review finding author and title card in catalog
d. Find subject of book in card catalog (subject cards)
e. Teach use of encyclopedias (again by alphabetical arrangement)

Fifth Grade

a. Same as Grade Two, always locating books through use of card catalog and orient new pupils
b. Review all skills from Grades Two, Three and Four
c. Teach use of atlas

Sixth Grade

a. Same as Grade Two, at least once a week
b. Orient new pupils
c. Review all skills from Grades Two through Five, always using card catalog to locate books
d. Introduce use of unabridged dictionary

Seventh Grade

a. Orientation program for junior high library (all students)
b. Review all library skills in the use of card catalog as need for books arises naturally through classroom assignment
c. Review use of all general reference books introduced previously: dictionary, encyclopedia, atlas, unabridged dictionary

d. Explain use of index volumes to sets of encyclopedias

Eighth Grade

a. Review use of junior high library according to situation in individual buildings and orient new students
b. Review all library skills in use of card catalog as need for books arises naturally through classroom assignment
c. Review use of general reference books
d. Emphasize biographical references particularly referring to authors

(1) Junior Book of Authors
(2) More Junior Authors
(3) Cyclopedia of Authors

Ninth Grade

a. Review use of card catalog in locating library books and orientation of new students
b. Complete the study of the card catalog: identification of all items on the card
c. Compare and discuss high school and public library usage

(1) various methods of book classification
(2) organization of books on library shelves

d. Review all general reference books as learned in Grades Two through Eight, including more biographical references
e. Introduce use of World Almanac, abridged Readers' Guide to Periodical Literature and specific references in U.S. History

Tenth Grade

a. Orientation of students as required for first use of high school library (all students)
b. Pre-test or diagnostic test in use of card catalog in conjunction with specific class assignment
c. Pre-test or diagnostic test on reference books introduced in junior high in conjunction with specific class assignment
d. Re-test as needed
e. Introduce specific reference books as needed for particular subject areas:

(1) Readers' Guide - unabridged
(2) Historical atlases and biographical dictionaries
(3) Biographical sources for contemporaries
(a) Who's Who
(b) Current Biography

(4) Scientific encyclopedias and dictionaries
(5) Quotation dictionaries (differ in indexing)
(6) Dictionaries of social sciences and economics
(7) Statistical information

Eleventh Grade

a. Orientation for new students in school
b. Re-teach any skills* needed in conjunction with class assignment
c. Introduce literary companion or handbook type reference books

(1) Readers' Encyclopedia
(2) Grangers' Index to Poetry (in anthologies)

*See Curriculum Guide for each grade and subject area.

Twelfth Grade

a. Orientation for new pupils
b. Re-teach any skills needed in conjunction with class assignments
c. Introduce references specifically helpful for senior research papers, debate, problems
d. Present differences in uses of college libraries and public libraries

Note: Since the use of the library by a class group is an extension of classroom work, the teacher accompanies all of his classes to the school library and, for maximum effectiveness of the time available, works with the librarian in assisting the students.

III. Specific Problems in Cheyenne Schools

A. Few or no centralized elementary school libraries

B. No elementary school librarians

C. Brief introduction to card catalog at the public libraries is not sufficient or all-inclusive

D. Learning library skills at the junior high level now has to be concentrated in the seventh grade when the librarian must endeavor to make up for six years of more or less haphazard instruction

E. Too much dependence upon public libraries who serve rather than instruct

F. Present school libraries are understaffed to do adequate job of instruction in all areas

1. Need for adult clerks
2. Need for maximum faculty cooperation
3. No study hall should be the assigned responsibility of the librarian

IV. The Teacher May Expect From Her School Librarian

A. Cooperation in planning special class assignments involving use of library references

B. Curriculum enrichment materials and other educational media

C. Access to special releases regarding publication of new books or catalogues about books

D. A supply of the majority of titles listed in the supplemental lists in The Curriculum Guide as well as those listed at the end of units in most literature textbooks not in use in School District Number One

E. Preparation of bibliographies on specific topics

Mildred Kujath, Librarian
Johnson Junior High School

Joy Riske, Librarian
East High School

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Cambridge History of American Literature
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Use this paper to write in detail how you used a successful activity to a particular skill.

Name_____ Date_____

Grade_____ Cardinal Concern No._____ Skill No._____

How to motivate:

Activities planned for:

Listening:

Speaking:

Writing:

How to culminate:

How to evaluate:

Comments: